



Victorian Certificate of Education 2008

ENGLISH

Written examination

Friday 31 October 2008

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 12.15 pm (3 hours)

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response (Reading and responding)	20	1	20
B – Writing in Context (Creating and presenting)	4	1	20
C – Analysis of language use (Using language to persuade)	1	1	20
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, rulers and an English and/or bilingual printed dictionary.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Task book of 14 pages, including **Examination assessment criteria** on page 14.
- Three script books: an orange book, a silver book and a blue book. All script books contain unruled (rough work only) pages for making notes, plans and drafts if required.

Instructions

- Write your **student number** on the front cover of each script book.
- You must complete all **three sections** of the examination.
- All answers must be written in English.
- You must **not** write on two film texts in the examination.

Section A – Text response (Reading and responding)

- Write your response in the **orange** script book. Write the name of your selected text in the box provided on the **front cover** of the script book.

Section B – Writing in Context (Creating and presenting)

- Write your response in the **silver** script book. Write your **Context** and the name of your selected text in the boxes provided on the **front cover** of the script book.

Section C – Analysis of language use (Using language to persuade)

- Write your response in the **blue** script book.

At the end of the task

- Place all script books inside the front cover of one of the used script books.
- You may keep this task book.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A – Text response (Reading and responding)**Instructions for Section A**

Section A requires students to complete **one analytical/expository** piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate in the box on the first line of the script book whether you are answering **i.** or **ii.**

In your response you must develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to and analysis of the selected text.

For collections of poetry or short stories, **you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.**

Your response will be assessed according to the criteria set out on page 14 of this book.

Section A is worth one-third of the total assessment for the examination.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

Text list

1. *A Man for All Seasons* Robert Bolt
2. *Citizen Kane* Director: Orson Welles
3. *Collected Stories* Beverley Farmer
4. *Don't Start Me Talking: Lyrics 1984–2004* Paul Kelly
5. *Generals die in bed* Charles Yale Harrison
6. *Great Short Works* Edgar Allan Poe
7. *Hard Times* Charles Dickens
8. *Home* Larissa Behrendt
9. *Inheritance* Hannie Rayson
10. *In the Lake of the Woods* Tim O'Brien
11. *Into Thin Air* Jon Krakauer
12. *Look Both Ways* Director: Sarah Watt
13. *Maestro* Peter Goldsworthy
14. *Nineteen Eighty-Four* George Orwell
15. *Of Love and Shadows* Isabel Allende
16. *King Richard III* William Shakespeare
17. *Romulus, My Father* Raimond Gaita
18. *Selected Poems* Kenneth Slessor
19. *Sky Burial* Xinran
20. *The Kite Runner* Khaled Hosseini

1. *A Man for All Seasons*

- i. After the execution of Thomas More, the Headsman announces: "Behold—the head—of a traitor!"
Do you agree with this view of Thomas More?

OR

- ii. 'The play suggests that few people do what is right; most people do what is expedient.'
Discuss.

2. *Citizen Kane*

- i. 'It is the style of this film with its dark, gothic interiors and looming figures that influences the way we understand the characters.'
Discuss.

OR

- ii. Kane says: "If I hadn't been very rich I might have been a really great man".
To what extent is Kane's wealth the reason for his disappointments in life?

3. *Collected Stories (Beverley Farmer)*

- i. 'These stories may be set in different countries but the emotional landscape is always the same: people everywhere put self-interest first.'
Discuss.

OR

- ii. A character in these stories comments: "Isn't it sad how cruel life is?"
'It is the people who are cruel in these stories, not life.'
Do you agree?

4. *Don't Start Me Talking (Paul Kelly)*

- i. 'Kelly's lyrics are successful not because of the beauty of their language or imagery, but because they strongly connect with the audience's experience.'
Discuss.

OR

- ii. 'Paul Kelly's lyrics demonstrate that a sense of optimism is no protection against an unpredictable world.'
Discuss.

5. *Generals die in bed*

- i. 'The horrors of life in the trenches are heightened for the reader by the blunt reporting style of the narration.'
Discuss.

OR

- ii. "Can't you forget the front for the few days you have before you?"
In *Generals die in bed*, why is it so hard for soldiers to enjoy their leave?

6. *Great Short Works (Edgar Allan Poe)*

- i. 'The men in Poe's stories have sympathetic and inquiring minds but they are unable to be happy or content.'
Discuss.

OR

- ii. 'Poe's use of narrators' voices makes horrific situations and macabre plots seem credible.'
Do you agree?

7. *Hard Times*

- i. "Facts alone are wanted in life."
How do Mr Gradgrind's theories affect others?

OR

- ii. 'In *Hard Times*, Dickens suggests that it is the hypocrites rather than the misguided who should be exposed and humiliated.'
Discuss.

8. *Home*

- i. "Elizabeth felt that she had lived as three different people within her skin."
'All the characters in this text must struggle to find a sense of identity.'
Discuss.

OR

- ii. At the end of the novel, Candice says: "I can tell you a story of triumph . . .".
What is your reading of this text: a story of defeat or of triumph?

9. *Inheritance*

- i. How does the structure of *Inheritance* influence the audience's response to the play?

OR

- ii. 'In *Inheritance*, we can see that those individuals who are unable to cope with change suffer most.'
Do you agree?

10. *In the Lake of the Woods*

- i. The narrative structure of this novel moves backwards and forwards in time and includes hypothetical story lines.
How does this affect your reading of the novel?

OR

- ii. How do you see Kathy: John's victim or his accomplice?

11. *Into Thin Air*

- i. Does Krakauer experience Everest as a journalist with a public in mind, or as an individual with his own survival in mind?

OR

- ii. “The trick is to get back down alive.”

‘In *Into Thin Air*, we see that while planning is very important for an expedition to Everest, chance plays an even greater role in the outcome.’

Discuss.

12. *Look Both Ways*

- i. Does the film-maker’s use of visual imagery and setting help or hinder the viewer’s understanding of the concerns of the characters?

OR

- ii. ‘At the end of *Look Both Ways*, the film-maker convinces viewers that the characters are capable of looking at their lives in new ways.’

Do you agree?

13. *Maestro*

- i. “Everything grew larger than life in the steamy hothouse of Darwin, and the people were no exception.”

How important is place in this novel?

OR

- ii. ‘Neither Paul nor Keller gets the life he expects.’

Is *Maestro* primarily a study of disappointment and loss?

14. *Nineteen Eighty-Four*

- i. “. . . the choice for mankind lay between freedom and happiness . . .”

Is it possible for any of the characters to be both free and happy in the world of *Nineteen Eighty-Four*?

OR

- ii. ‘Despite Winston’s belief that it is inevitable that he and Julia will be captured, readers are surprised by the brutal ending of *Nineteen Eighty-Four*.’

Discuss.

15. *Of Love and Shadows*

- i. How do the characters react to living in a world in which justice and liberty are regarded as subversive?

OR

- ii. ‘It is Allende’s ability to weave together the characters’ stories that adds emotional depth to this dark and disturbing novel.’

Discuss.

16. *King Richard III*

- i. "I am determinèd to prove a villain"

'Despite his wickedness, Richard charms the audience as he does some of the characters in the play.'

Discuss.

OR

- ii. Richard says of Anne: "I'll have her, but I will not keep her long".

How are women portrayed in this play?

17. *Romulus, My Father*

- i. "... I never felt that we were poor, although I think we were judged so by others."

'It is this view of his life that enabled Raimond to construct an uplifting story.'

Discuss.

OR

- ii. Raimond says of his father: "Always he feared for someone else, most often for me, but never for himself".

As a reader, do you agree with Raimond's observation about his father?

18. *Selected Poems (Kenneth Slessor)*

- i. 'Slessor's poetry reveals his twofold vision of life: regret at its brevity and appreciation of its richness.'

Discuss.

OR

- ii. How do Slessor's poems convey his observant eye for things: things of the present, things of the past and far away places?

19. *Sky Burial*

- i. '*Sky Burial* shows that how we live makes us who we are.'

How does Tibetan life shape the characters in this book?

OR

- ii. 'What is extraordinary about this story is the women's ability to cope with hostile environments and the absence of love.'

Discuss.

20. *The Kite Runner*

- i. 'Amir's experiences in both Afghanistan and the United States of America are both necessary for him to become reconciled with the past.'

Discuss.

OR

- ii. "... better to get hurt by the truth than comforted with a lie."

'*The Kite Runner* shows how destructive secrets can be, especially to family relationships.'

Discuss.

END OF SECTION A

SECTION B – Writing in Context (Creating and presenting)**Instructions for Section B**

Section B requires students to write for a nominated audience and purpose.

In your writing, you must draw on ideas suggested by **one** of the following **four Contexts**.

Your writing must draw directly from **at least one** selected text for this **Context**, and be based on the ideas in the prompt.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a selected film text in Section A, you must **not** write on a selected film text in Section B.

Section B is worth one-third of the total assessment for the examination.

Your response will be assessed according to the criteria set out on page 14 of this book.

Context 1 – The imaginative landscape

1. *Fly Away Peter* David Malouf
2. *Island* Alistair MacLeod
3. *Jindabyne* Director: Ray Lawrence
4. *The Poetry of Robert Frost* Robert Frost

Prompt

‘Events and experiences influence the way we connect to place.’

Task

You are on work experience with a journalist for a daily newspaper. You have been invited to write a piece which will be published in that daily newspaper.

In your piece of writing, explore the idea that **events and experiences influence the way we connect to place**. You must draw on ideas and issues suggested by a text or texts from the list above.

OR

Context 2 – Whose reality?

5. *A Streetcar Named Desire* Tennessee Williams
6. *Enduring Love* Ian McEwan
7. *Eternal Sunshine of the Spotless Mind* Director: Michel Gondry
8. *The Shark Net* Robert Drewe

Prompt

‘We can evade “reality” but we cannot avoid the consequences of doing so.’

Task

You are on work experience with a journalist for a daily newspaper. You have been invited to write a piece which will be published in that daily newspaper.

In your piece of writing, explore the idea that **we can evade “reality” but we cannot avoid the consequences of doing so**. You must draw on ideas and issues suggested by a text or texts from the list above.

OR

Context 3 – Encountering conflict

9. *Omagh* Director: Peter Travis
 10. *The Crucible* Arthur Miller
 11. *The Line* Arch and Martin Flanagan
 12. *The Secret River* Kate Grenville

Prompt

‘In times of conflict ordinary people can act in extraordinary ways.’

Task

You are on work experience with a journalist for a daily newspaper. You have been invited to write a piece which will be published in that daily newspaper.

In your piece of writing, explore the idea that **in times of conflict ordinary people can act in extraordinary ways**. You must draw on ideas and issues suggested by a text or texts from the list above.

OR

Context 4 – Exploring issues of identity and belonging

13. *Bombshells* Joanna Murray-Smith
 14. *Sometimes Gladness* Bruce Dawe
 15. *The Catcher in the Rye* J D Salinger
 16. *Witness* Director: Peter Weir

Prompt

‘Our relationships with others help us to define who we are.’

Task

You are on work experience with a journalist for a daily newspaper. You have been invited to write a piece which will be published in that daily newspaper.

In your piece of writing, explore the idea that **our relationships with others help us to define who we are**. You must draw on ideas and issues suggested by a text or texts from the list above.

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SECTION C – Analysis of language use (Using language to persuade)**Instructions for Section C**

Section C requires students to analyse the ways in which language and visual features are used to present a point of view.

Section C is worth one-third of the total assessment for the examination.

Read the opinion piece ‘**A word from our coach . . .**’ and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 14 of this book.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of ‘**A word from our coach . . .**’?

Background information

The following newsletter was distributed to the parents and supporters of a local sports club at the commencement of the new season.

The column was written in response to concerns about the poor behaviour of spectators in the previous season and the increased difficulty of attracting volunteers to the club.

Due to copyright restriction,
this material is not supplied.

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Examination assessment criteria

The examination will address all the criteria. All student responses will be assessed against each criterion.

The extent to which the response is characterised by:

Section A – Text response (Reading and responding)

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent interpretation or discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience

Section C – Analysis of language use (Using language to persuade)

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task